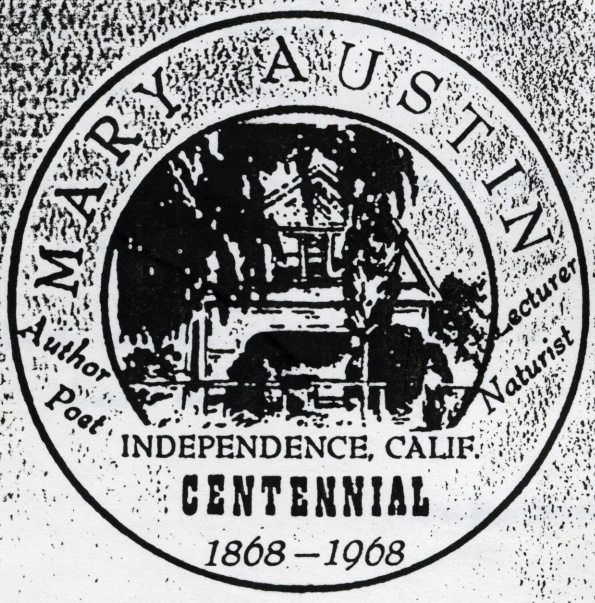
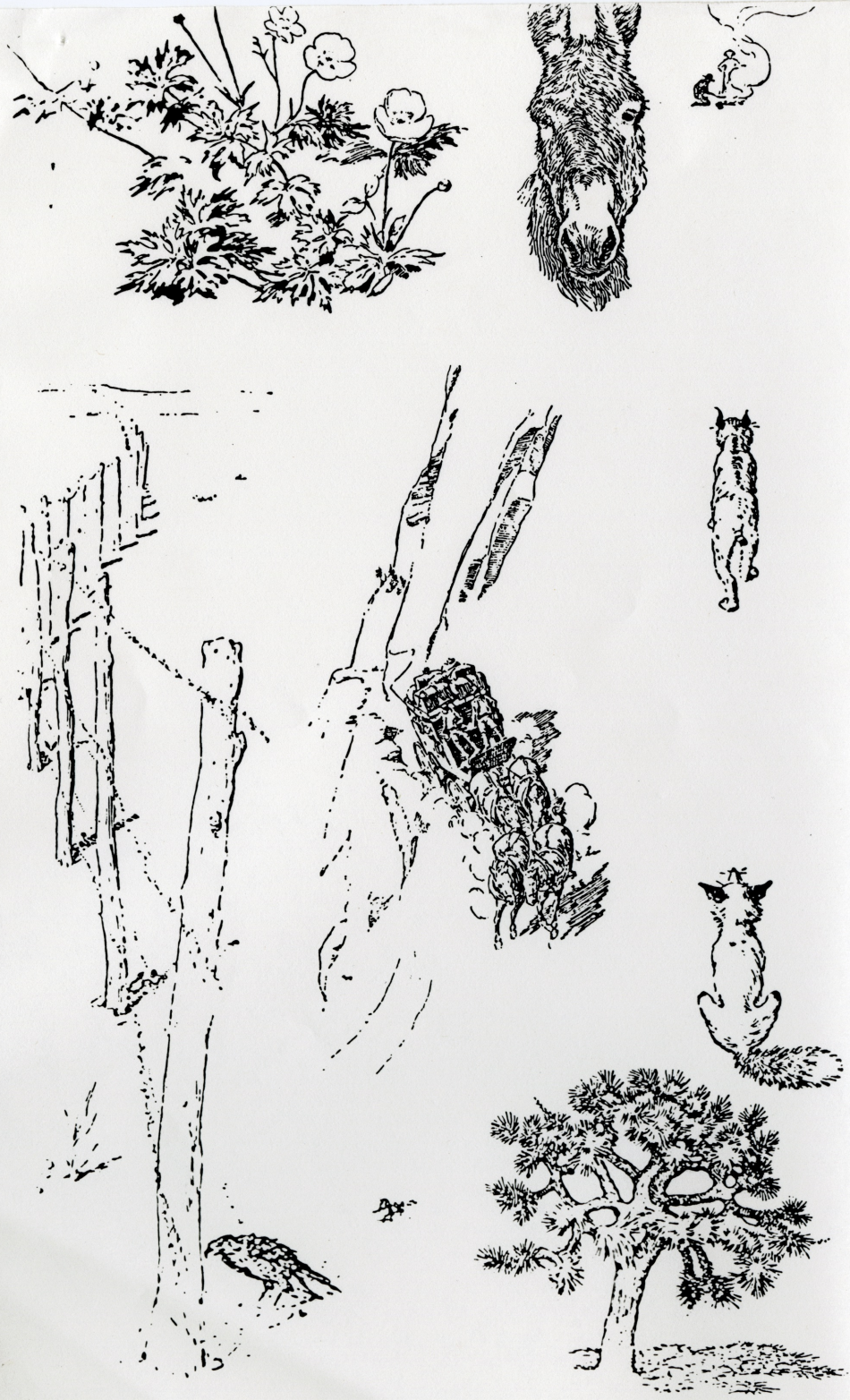
# Mary Hunter Austin




REFERENCE ONLY

Mary Austin



*There's a little creek in Inyo, singing by*
*beyond the town,*

*Through the pink wild-almond tangle and the*
*birches slim and brown,*

*Where all night we'll watch the star-beams in*
*the shallow, open rills,*

*And the hot, bright moons of August skulking*
*low along the hills;*

*And the Word will wake in Inyo-never printed*
*in a page—*

*With the wind that wakes the morning on a*
*thousand miles of sage.*

(Lost Borders)

This Centennial Booklet is an effort to acquaint more people with the creative output of Mary Hunter Austin. We are very appreciative of all those who helped in making this Booklet a reality. This Booklet, while factual, is by no means a complete study on Mary Austin.

The Cover is Teton Cover Reversible hand screened on the outside, with inside sketches by E. Boyd Smith from *The Land of Little Rain.*
The paper is Coronado Opaque Offset.

Type faces as follows:

Poem — 18 Pt. Coronet Lite

Pages 2 & 3 — 10 Pt. News Gothic Regular with Italic and Bold

Pages 4-13 — 10 Pt. News Gothic Extended with Bold

Pages 14-27 — 14 Pt. Bodoni Book with Italic

*Published by* The Mary Austin Home

P.O. Box 355 Independence, California 93526

# *A Brief Resume*

Mary Hunter Austin was born in Carlinville, Illinois on September 9, 1868. Her father was George Hunter and her mother was Susannah Savilla Graham. Mary had two brothers, James and George and two sisters, Jennie and Hannah. Mary entered Blackburn College in Carlinville, Illinois, in 1884 and graduated in 1888.

Mary, her brother James, and her mother moved to the Tejon area in California in 1888 and homesteaded there. Mary taught school at Mountain View near Bakersfield at the age of twenty one.

Mary and Stafford Wallace Austin were married in 1891 and her only child, Ruth, was born one year later. At this time her first story was accepted by **The Overland Monthly.** ("The Mother of Felipe"). Mary started teaching at the Academy in Bishop, California, in 1895. Both Mary and her husband taught at Lone Pine, California, in 1896 and 1897. In 1898 Stafford Austin became County Superintendent of schools for Inyo County and the following year became the Land Registrar in Independence, California.

In 1900 Mary built The Brown House under the Willow Tree in Independence, California, and in this house wrote and had published her first and most famous book, **The Land of Little Rain** in 1903.

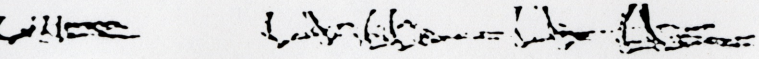
The following year Mary went to Carmel, California and together with George Sterling and Jack London made the beginning of an artists' colony. Here she built her "Wicki-up" and continued writing.

Mary went to Europe in 1908-09 visiting Italy and England. Returning from Europe, Mary kept alternating between New York and California until 1924 when she moved to Santa Fe, New Mexico, where she built her last home **Casa Querida** ("Beloved House"). Here she continued her writing, enjoying her friends and entering into many community affairs.

Mary Hunter Austin began her writings in the High Desert of California and ended them in the High Desert of New Mexico. She passed away in Santa Fe, New Mexico, in 1934. Her ashes were interred on top of Mt. Picacho which is directly East of her Casa Querida.

> *"But if you ever come beyond the borders as far as the town that lies in a hill dimple at the foot of Kearsarge, never leave it until you have knocked at the door of the brown house under the willow-tree at the end of the village street, and there you shall have such news of the land, of its trails and what is astir in them, as one lover of it can give to another."*
>
> The Land of Little Rain





# *Tributes to Mary Austin*

When she was twenty and graduating from Blackburn College with the Class of 1888, Mary Hunter wrote, "We have left our youth within the walls of these old college halls, laid with our books away." More of that youth went with her than she was willing to admit, though in the exhilaration of moving to California it was possible for many years to forget or repudiate Carlinville, with its nineteenth century orthodoxy and conventional village mores. But when Mary Austin returned in the spring of 1929, those early days came alive again, to be recorded in the best pages of her autobiography, **Earth Horizon.** Poet, novelist, psychologist and mystic — she drew strength from the land and found timeless wisdom among primitive people, especially the American Indian. Collector of legends, she herself became something of a legend in the town of her birth and in many other places to which she traveled before her death in 1934.

Essential life for Mary Austin was always the life of the mind and spirit. To the last she remained a seeker after knowledge, in whatever form, from whatever source. At nineteen she wrote in a college essay, "The measure of man's greatenss is his utility. He will never attain full measure of greatness if he fails to meet the demands of the time in which he lives. Occasions for greatness are not wanting." Mary Austin found many "occasions for greatness." One in particular should be rediscovered in this, her centennial year, by a world facing the fear of mass extinction. Her **Experiences Facing Death** is an honest, straightforward book. It opens up a new world of mystical reality, in words as simple as they are profound.

HARRIET STODDARD
Blackburn College
Carlinville, Illinois

I think Mary Austin has a high permanent value for Americans. The time at which her family sought a new frontier in California (1888) and the time of her greatest literary productivity (the years of our nation's rapid adaptation to its new role in world affairs (1918-1934) make it possible to say that Mrs. Austin is a kind of belated American romantic, perhaps the last American romantic.

Take her nature writing. She claimed to have done for the West, along with Edwin Muir, what Thoreau and others had done for New England. Her writing about nature in California and in New Mexico is a solid and beautiful achievement, and it will be remembered. The attitude towards nature is American and romantic; the subject is big; the emotion is expansive. Here is put down for keeps a precious part of the American heritage — the exulting in the majesty, power, and freedom of nature, the sense of being cut loose from history's inhibitions, of being new men on a new continent with new possibilities of feeling great and doing greatly. This will not rub out of the American grain for a long time, if ever; and whoever wants to renew this emotion and this attitude can get much from Mary Austin.

Then take Mary Austin as prophetess, as **chisera** (her self-assigned role), as woman, as mother of the tribe, lecturing, cajoling, guiding, seeking the direct, sensible, tradition-breaking way of doing things. She was convinced that women are less bound by fetish and convention than men are, that woman sees straighter, can move more directly to cleaning up slums, getting milk to starving babies, solving labor-management problems, educating the electorate, and so on. She wanted America to solve its problems, to keep its individualistic verve but to socialize its aims and goals. She wanted to be the intelligent housekeeper. She still makes good sense along these lines, for she had faith in mankind's ability to solve problems by the application of native wit and good sense. She was cautiously optimistic, desperately serious, always the good citizen in the old American and Greek sense, romantically humane and generous, a believer in the possibility of abundance both material and spiritual. We have not yet by any means caught up with her. Maybe we can't. The times may have changed too much. But there she stands, to remind us of what we might have been or what we just missed.

Mary Austin was no regionalist-antiquarian. She wanted to be the **chisera,** and she was.

Dr. DUDLEY WYNN
Albuquerque, New Mexico

## MARY AUSTIN ON THE ART OF WRITING

Mary Austin, one of the more versatile and prolific of American women writers, was also one of the most articulate about the art of writing in general and about her own art in particular. Her views of herself and her art were formed during those crucial years when she was living in the Owens Valley of California, and especially at her home in Independence, where she completed the master-work by which she is best known, **The Land of Little Rain.** In this and her other early works about this country, such as **The Flock,** and **Lost Borders,** she revealed not only her sensitive descriptive power, but also the deep interest in mysticism and the religious experience which was to become an increasingly dominant theme in her later writing.

Given her mystical inclination, it was probably inevitable that from the very beginning of her career she would seek to explain the artistic process — including her own very real and widely acknowledged talent — in terms of the operation of creative forces above and beyond herself. On the frequent occasions when she discussed her views of the artistic process, Mrs. Austin consistently referred to herself as simply an instrument which she let a greater force use. Sometimes she described this greater power in psychological terms as the subconscious "Mind"; at other times, following Emerson and Thoreau, she described it in transcendental terms as "Nature"; and finally, she came to describe it in religious terms as the divine.

But it is the willingness of the artist to let himself be used by a higher creative force, howsoever that force might be defined, that in Mrs. Austin's view characterizes "genius", a term which she sought to explain and illustrate in her novel, **A Woman of Genius** (1912) and in her volume of essays on the art of writing, **Everyman's Genius** (1925). It was also a term which, with remarkable candor and absolute conviction, she frequently applied to herself, and to which she attributes her own not-inconsiderable talent.

Professor JAMES E. PHILLIPS
Los Angeles, California

## NOTES ON MARY AUSTIN

I first met Mary Austin in Santa Fe while on a visit to that old and most excellent city with Albert Bender of San Francisco in 1927. She, Frank Applegate and I became fast friends and considered many projects involving photography and the arts and crafts of the Southwest.

Through the good offices of Tony Lujan I was granted permission to visit and work in Taos Pueblo. Because of Mary Austin's great interest in the American Indians — especially of the Southwest — and because of the extraordinary scenic and ethnic qualities of the Pueblo, a project was developed of mutual excitement. Mary Austin and I did a book together on **Taos Pueblo** — typically lavish of the times (1929-30). Her text is magnificent, the book contained original prints on specially prepared photosensitive paper, and was designed and printed by Edward Grabhorn and bound by Hazel Dreis. The edition was limited to 75 copies. It is now an item of utmost rarity.

Many years later Houghton Mifflin produced a special edition of **The Land of Little Rain** containing a collection of photographs (in reproduction), each accompanied with a short excerpt from Mary Austin's writings on the area. This stands as one of the major literary works of the century, excellent in style, mood and accuracy of the people and places of the Owens Valley area of California.

Mary Austin was, to my wife and me, a close friend, a driving genius, an enigmatic personality and a force to be reckoned with! She was a person of uncanny intuition; a strange blend of mysticism and stern factual knowledge. Her statements that man had occupied the Rio Grande Valley for more than twenty thousand years aroused disdain and some wrath among the scientists of the day. Now we know her opinions on the antiquity of man in this area were very conservative!

She possessed a ferocious sense of justice, especially in relation to the Indians and Spanish-Americans who were, in the earlier days, taken serious advantage of by the white "intruders".

Seldom have I met and known anyone of such intellectual and spiritual power and discipline. Her particular lack of interest for the usual patterns of publicity and promotion undoubtedly was responsible for the relative lack of extensive public interest in her work. Her audience was an intense one, but not very large. She is a "future" person — one who will, a century from now, appear as a writer of major stature in the complex matrix of our American culture.

ANSEL ADAMS

## ONE OF THE MOST AMERICAN WRITERS
## MARY AUSTIN, 1868-1934

Mary Austin was not only one of the most gifted writers of America, but she was also one of the most American. This is not to say that she lacked European friends or European readers. When she made her first trip to Europe in 1908, she was met and entertained in England by such eminent writers as H. G. Wells, George Bernard Shaw, the Joseph Conrads, William Butler Yeats, Mrs. Humphrey Ward and others, who anticipated her coming and found her in the tradition of such celebrated California writers as Bret Harte, Joaquin Miller, Edwin Markham, Ambrose Bierce, and Mark Twain. In her autobiography, **Earth Horizon,** she recalls her impressions of the English: the poet who never read American writers; the novelist who declared that Americans had no homes because they were all divorced; and the chairman who asked her to speak a few words from England's "oldest colony."

For her part, she felt (and said so in her books) that everyone had a special gift to express and that all he or she needed was to find a way to release it, which involved every capacity inherited by the individual, whether in folk arts, literature, or science. Furthermore, she felt that in the United States these talents had more freedom for expression than anywhere else, because there was less constraint by the political, social, and artistic fetters found in European society or groups elsewhere. She talked of an especial energy conveyed by the terrain of this country and cited American folklore, invention, and achievements in this environment as proof of her point of view.

Her acquaintances differed in appraising her personality. Those who knew her when she wore a Grecian robe and wrote in a tree house at Carmel, considered her theatrical and an odd-ball. Those who were her neighbors in Carlinville and Santa Fe spoke of her friendship as well as her autocratic will. All agree that wherever she lived, her influence was felt for constructive action. The community was fortunate to have her there and would never forget her or the programs she started as well as participated in. This is true for Independence, California, where she wrote her first stories for the **Atlantic Monthly** and completed **The Land of Little Rain,** perhaps her greatest book. "The brown house under the willow tree" joins her wickiup at Carmel and the Casa Querida in Santa Fe as the places where she was most productive in her writing and most creative in her literary life.

Professor T. M. PEARCE
Albuquerque, New Mexico

## DIFFERENT ASPECTS OF MARY AUSTIN

I knew Mary Austin only slightly when she was an aging woman and I a barely matured young one. Recently I have managed to read almost all her published books and many of her magazine articles, and to listen to tales told about her by those who still remember her in the city where she chose to spend the last ten years of her life.

Santa Fe was a small town then, and Mary Austin considered herself a small town woman. She was perhaps really too big a frog for our little puddle, and it is, sadly, only as the grotesque and self-inflated frog that many of her contemporaries remember her. Having been well nourished on fairy tales, I tend to suspect that the frog form may not be the true one, perhaps a disguise, perhaps the result of an evil spell waiting the proper word of love and recognition to undo it.

It has always seemed to me that she was a woman born out of her time. Her roots were in the stone age, which gave her a kind of wisdom lost to us, a wisdom of rocks and rivers and winds and four-footed creatures which, however, she seemed unable to apply in her own every day living.

Part of her mind believed in science and the other believed in magic. The one part was ahead of her time and the other behind it. She liked to call her methods "scientific", but under the compulsive curiosity and desire to know, one feels the presence of an old gypsy woman or sorceress — even a Medea — concocting her potions to compel love or implement revenge.

She always rather fancied herself as an actress. In her autobiography she relates how, in her teens, she dressed up as a beggar woman and wheedled gifts and money from some of the town's eminent citizens. In college she used to keep diaries in the names of fictitious characters. In New York City, when she was in her forties, she assumed different personalities and got jobs in odd sections of the city to try to learn more of its life. The actress-heroine of her novel, **A Woman of Genius,** is plainly herself, transposed into slightly different mode and key.

In her expository writings Mary Austin frequently uses the word "mimesis", defining it in her typical way to refer

to the protective mimicry of their environment by insects and animals, and at the same time to dramatic "imitation", by which she means, she says, "understanding life by living it," or "understanding the universe by getting inside it."

What she really did, if she wanted to learn to make a basket, was to go through all the motions of the Indian woman making it, not only the motions of the hands but of the spirit. If she wanted to write about an antelope, as far as is humanly possible she **became** an antelope, thus calling up resources of lost animal wisdom that lie buried in all of us. Her best writing came out of intuitive methods like these, and out of her truthful and loving recording of the real sensory world, the world as it is and not as one wishes it were or were not, in the beginning years, before she became the victim of the many opinionated theories and assumptions that came to dominate her later.

To me it is very touching to note that in a poem written within a year or two of her death, Mary Austin imagines her "happy ghost" returning to walk with the herders and the flock in the land of little rain — the very region she had left so long ago because she felt starved for intelluctual and literary companionship.

PEGGY POND CHURCH
Santa Fe, New Mexico

* * *

As a former resident of Bishop in Inyo County, I am especially proud of the fact that Mary Austin began her literary fame in Owens Valley with The Land of Little Rain. In this first book she displays her ability to observe the small details of flora and fauna in this semi-arid region, and to write about it in such a romantic and vivid manner that the reader is entranced. Her prose, her choice of words, her descriptions are more beautiful than the poetry of most writers. I am proud to pay tribute to this great writer in this centennial year.

R. COKE WOOD, Ph.D.
Stockton California

## The Twenty Seven Books Written by Mary Austin

1903 — *The Land of Little Rain*
1905 — *Isidro*
1906 — *The Flock*
1908 — *Santa Lucia*
1909 — *Lost Borders*
1910 — *The Basket Woman*
1911 — *The Arrow Maker*
1912 — *Christ in Italy*
1912 — *A Woman of Genius*
1913 — *The Lovely Lady*
1914 — *California, The Land of the Sun*
1914 — *Love and the Soul Maker*
1915 — *The Man Jesus*
1917 — *The Ford*
1918 — *The Trail Book*
1918 — *The Young Woman Citizen*
1919 — *Outland*
1920 — *No. 26 Jayne Street*
1923 — *The American Rhythm*
1924 — *The Land of Journeys' Ending*
1925 — *Everyman's Genius*
1928 — *The Children Sing in the Far West*
1931 — *Starry Adventure*
1931 — *Experiences Facing Death*
1932 — *Earth Horizon*
1934 — *One Smoke Stories*
1934 — *Can Prayer Be Answered*

## *Books in Which Mary Austin was Directly Involved*

1. *The Basket Woman* — a small school edition — 1910
2. *The Green Bough* — last chapter of Christ in Italy — 1912
3. *The Land of Little Rain* — a small Sierra edition — 1920
4. *A Small Town Man* — revised edition of The Man Jesus — 1925
5. *The Lands of the Sun* — reissue of California, The Land of the Sun — 1927
6. *Taos* — 14 pages written by Mary Austin, pictures by Ansel Adams. Only 75 books printed and all books signed by both Mary Austin and Ansel Adams — 1930

## *Reissued Books*

1. *Isidro* — 1914
2. *The Arrow Maker* — 1915
3. *A Woman of Genius* — 1917
4. *The American Rhythm* — 1930
5. *Earth Horizon* — 1932 (Literary Guild)

The Land of Little Rain also was issued in paperback form in 1962

The Land of Little Rain — pictures by Ansel Adams — hard-bound — 1950

## *Periodicals to Which Mary Austin Contributed*

(A) article (P) poem (S) story

### LAUGHING HORSE

1927 — *The Coyote Song* (S)
1927 — *One Smoke Story* (S)
1927 — *The Woman Who Was Never Satisfied* (S)
1928 — *The Man Who Talked With The Trues* (S)
1928 — *Lone Tree* (S)
1923 — *The Land of Journeys' Ending* (A)
1930 — *Censorship* (A)

### THEATRE ART MONTHLY

1927 — *Gesture in Primitive Drama* (A)
1928 — *Primitive Stage Setting* (A)
1929 — *Sekala Ka'ajma (Play)*
1929 — *Native Drama in New Mexico* (A)
1933 — *Folk Plays of the Southwest* (A)

### NEW MEXICO QUARTERLY REVIEW

1931 — *Zuni Folk Tales* (A)
1932 — *Frank Applegate* (A)
1932 — *Ramona* (A)
1933 — *Education in New Mexico* (A)
1934 — *When I Am Dead* (P)

### COSMOPOLITAN

1902 — *Pipe of Oaten Straw* (P)

### THE ARGONAUT

1906 — *Trembler and Fire* (A)

UNPOPULAR REVIEW

1918 — *Food Conservation and the Woman* (A)
1921 — *Lament of a Man for His Son* (A)

HARPER'S WEEKLY

1906 — *The Sheep Dog* (A)
1908 — *The Readjustment* (A)
1909 — *The Woman at Eighteen Mile* (S)
1909 — *The House of Offense* (S)
1909 — *The Fakir* (S)
1909 — *Agua Dulce* (S)
1909 — *The Bitterness of Woman* (S)
1909 — *Ploughed Lands* (S)
1914 — *The Wound That Bled in Heaven* (P)
1914 — *Training Children for Happy Marriages* (A)
1914 — *Failure of Free Love* (A)
1914 — *Mate-Love and Monogamy* (A)
1915 — *War* (P)
1919 — *A Case of Conscience* (S)
1920 — *The Souls of Stitt* (S)
1921 — *Songs of the American Indian* (P)
1924 — *Sermon in One Man* (A)

GOOD HOUSEKEEPING

1914 — *Community Make-Believe* (A)

VIRGINIA QUARTERLY REVIEW

1933 — *Sayings* (A)

SURVEY

1924 — *The Days of Our Ancients* (A)

AMERICAN MERCURY

1925 — *American Marriage* (S)
1926 — *Three Tales of Love* (S)
1927 — *George Sterling at Carmel* (A)

COMMONWEAL

1932 — *Historical Memorial* (A)

NEW REPUBLIC

1922 — *The American Form of the Novel* (A)
1922 — *The Need for a New Social Concept* (A)
1924 — *The Sense of Humor in Woman* (A)
1925 — *The Future of the Southwest* (A)
1926 — *The Town That Didn't Want a Chautauqua* (A)

UNPARTISAN REVIEW

1920 — *Supernaturals in Fiction* (A)

POETRY

1917 — *Neither Spirit Nor Bird*
1917 — *Prayer to the Mountain Spirit*
1921 — *Unworthy Love*
1921 — *Whence*
1923 — *Being Only a Dream*
1920 — *High Places*
1928 — *Caller of the Buffalo*
1928 — *Litany for New Mexico*
1928 — *Rio Abajo*
1928 — *Sounds*
1930 — *Dark Hours*
1933 — *Sources of Poetic Influence in the Southwest Poetry* (A)

NEW YORK TRIBUNE

1915 — *Is Billy Sunday a Sign of the Times* (A)
1931 — *Recent Indian Tales* (A)

AMERICAN MAGAZINE OF ART

1933 — *American Indian Murals* (A)

McCLURE'S

1911 — *Song of the Hills* (P)
1912 — *Song of the Friend* (P)

LAND OF SUNSHINE

1898 — *Winneduma* (S)
1899 — *Little Light Moccasin* (P)
1900 — *The Feet of Young Men* (P)
1901 — *The Burgher's Wife* (P)

THEATRE GUILD MAGAZINE

1929 — *The Delight Makers* (A)

BOOKMAN

1921 — *American Woman and the Intellectual Life* (A)
1921 — *Book Service to Main Street* (A)
1921 — *Woman Sees Steel* (A)
1921 — *Woman's Song* (P)
1922 — *Amerindian Folk Lore* (A)
1922 — *English Books and American Reviewers* (A)
1922 — *Going West* (P)
1922 — *Papago Kid* (S)
1922 — *Science for the Unscientific* (A)
1922 — *Woman as Audience* (A)

1923 — *Sex in American Literature* (A)
1923 — *Making the Most of Your Genius* (A)
1925 — *Speaking of Bears* (S)
1924 — *My Fabian Summer* (A)
1928 — *Poetry in the Education of Children* (A)
1929 — *Indian Detour* (A)

SUNSET, THE PACIFIC MONTHLY

1918 — *The Divorcing of Sina* (S)
1919 — *Woman and Her War Loot* (A)

SURVEY GRAPHICS

1931 — *Mexican in New Mexico* (A)

LADIES HOME JOURNAL

1921 — Sir James Barrie:
*The Writer Who Never Grew Up* (A)
1922 — *Women's Clubs Today and Tomorrow* (A)

NORTH AMERICAN REVIEW

1911 — *The Song Makers* (A)
1915 — *The Man Jesus* (A)
1923 — *Greatness in Women* (A)

SOUTH ATLANTIC QUARTERLY

1932 — *Life in Santa Fe* (A)
1934 — *The Folk Story in America* (A)

DELINEATOR

1917 — *Indian Pleades* (S)
1917 — *Telling of the Love of Pahwanike for Winnedumah* (S)

DIAL

1919 — *The Path on the Rainbow* (A)
1921 — *Glyphs* (P)
1921 — *Women's War Thoughts* (P)
1922 — *Upstream* (A)

CATHOLIC WORLD

1909 — *A Lost Dog* (S)
1910 — *Mamichee* (S)
1910 — *A Night Adventure* (S)

SOUTHWEST REVIEW

1923 — *The Alcalde of Ojo Verdoso* (S)
1925 — *The Creative Process* (A)
1926 — *Drouth* (P)
1927 — *The Colorado River Project and the Culture of the Southwest* (A)
1928 — *John G. Neihardt's Expression of the West* (A)
1929 — *The Meter of Aztec Verse* (A)
1929 — *Regional Culture in the Southwest* (A)
1933 — *La Vista* (S)

ST. NICHOLAS

1900 — *Rocky Mountain Sheep* (P)
1900 — *Sand Hill Crane* (P)
1900 — *The Shepherd in Judea* (A)
1901 — *Winter in the Sierras* (P)
1901 — *Rhyme of the Pronghorns* (P)
1901 — *Deer Star* (P)
1902 — *Lighthouse and the Whistling Buoy* (P)
1903 — *Signs of Spring* (P)

1903 — *Spring in the Valley* (P)
1903 — *Hunting Weather* (P)
1903 — *The Search for Jean Baptiste* (S)
1904 — *Blue Eyed Grass* (P)
1917 — *The Man Who Didn't Believe in Christmas* (S)
1928 — *Fire Drill Songs* (P)

WORLD TOMORROW

1928 — *American Literature Moves On* (A)

FORUM

1911 — *Indian Songs* (P)
1918 — *Sex Emancipation Through War* (A)
1924 — *The Folly of the Officials* (A)
1924 — *Genius, Talent and Intelligence* (A)
1927 — *Primitive Man, Anarchist or Communist* (A)
1928 — *Homesickness* (P)
1928 — *Western Magic* (P)
1928 — *Experiences Facing Death* (A)
1928 — *Santa Maria de Todo el Mindo* (P)
1929 — *Why Americanize the American Indian* (A)
1934 — *Can Prayer Be Answered* (A)

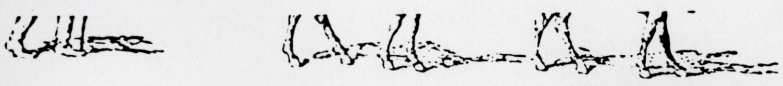
ENGLISH JOURNAL

1932 — *Regionalism in American Fiction* (A)

CENTURY

1907 — *The Return of Mr. Wills* (S)
1907 — *The Hoodoo of the Minnetta* (S)
1908 — *Spring O' the Year* (S)
1910 — *The Christmas Fiddle* (S)





1912 — *The White Cockatoo* (S)
1912 — *Frustrate* (S)
1915 — *Art Influence in the Southwest* (A)
1922 — *Religion in the United States* (A)
1923 — *Politeness of Questa La Platta* (S)
1923 — *Do We Need a New Religion* (A)
1924 — *Cults of the Pueblos* (A)
1924 — *The Mysticism of Jesus* (A)
1924 — *The Trail of Blood* (A)
1924 — *Cactus Country* (A)

OUT WEST

1902 — *The Truscott Luck* (S)
1902 — *The Young Leader* (P)
1903 — *Pahawitz Na'an* (S)
1903 — *The Ford of Crevecour* (S)
1903 — *The Lost Mine of Fisherman Peak* (S)
1904 — *The Song of the Bow* (P)
1904 — *Night Wind, Awake* (P)
1920 — *The Kiss of Nino Dios* (S)

ATLANTIC

1900 — *A Shepherd of the Sierras* (S)
1902 — *Jimville: A Bret Harte Town* (S)
1903 — *The Basket Maker* (S)
1903 — *The Golden Fortune* (S)
1903 — *The Land of Little Rain* (A)
1903 — *The Last Antelope* (S)
1902 — *The Little Coyote* (S)
1903 — *The Little Town of the Grapevines* (S)
1904 — *Isidro* (S)
1904 — *Mahala Joe* (S)
1907 — *The Walking Woman* (S)
1928 — *Resurrection* (P)

EVERYBODY'S MAGAZINE

1914 — *A Song in Time of Depression* (A)
1914 — *Medicine Songs* (P)

THE NEW YORK SUN

1918 — *Letter* (A)

WORLD OUTLOOK

1916 — *Mexico for the Mexicans* (A)
1918 — *Where We Get Tammany Hall and Carnegie Libraries* (A)

PICTORIAL REVIEW

1923 — *Joseph Conrad Tells What Women Don't Know About Men* (A)
1924 — *Woman Looks at Her World* (A)
1928 — *Child That Must Have Some Kind of Religion* (A)

CURRENT OPINION

1921 — *Indian Love Song* (P)
1922 — *Discovery* (P)

AMERICAN MAGAZINE

1911 — *An Appreciation of H. G. Wells* (A)
1911 — *The Reorganization of the New Theatre* (A)
1912 — *Green Bough* (A)

INDEPENDENT

1900 — *Gods of the Saxons* (P)
1907 — *A Pioneer* (P)

GOLDEN BOOK

1930 — *One Smoke Stories* (S)
1932 — *Why I Like to Live in Santa Fe* (A)
1933 — *Papago Wedding* (S)
1934 — *The Canoe That the Partridge Made* (S)

MENTOR

1928 — *A Drama Played on Horseback* (A)

BRENTANO'S BOOK CHAT

1929 — *The Approach to the Modern Novel* (A)

AMERICAN SPEECH

1933 — *Geographical Terms From the Spanish* (A)

COLLIER'S

1920 — *Woman's Preferred Candidate* (A)

SURVEY

1925 — *The Invisible Utility* (A)
1928 — *The Best Twenty Years* (A)
1928 — *Indian Art For Indians* (A)
1929 — *How I Found the Thing Worth Waiting For* (A)

THE PLAY BOOK

1914 — *Fire: A Drama in Three Acts (Play)*

UNIVERSITY OF NEW MEXICO BULLETIN

1931 — *Rural Education in New Mexico* (A)

SATURDAY REVIEW OF LITERATURE

1928 — *Folk Literature* (A)
1928 — *Poetry That Children Choose* (A)
1928 — *Three At Carmel* (P)
1929 — *Aboriginal Fiction* (A)
1929 — *The Last Stand of the Pack* (A)
1929 — *On Discovering Greatness* (A)
1930 — *Beyond the Hudson* (A)
1931 — *Aged Poet Discourses* (P)
1931 — *New Mexican Spanish* (A)
1932 — *Fighting Men* (A)

YALE REVIEW

1930 — *American Indian Dance Drama* (A)
1933 — *One Smoke Stories* (S)

CURRENT LITERATURE

1900 — *San Francisco* (P)

PROGRESSIVE EDUCATION

1932 — *Social and Economic Organization of the New Mexico Pueblo* (A)

EL PALACIO

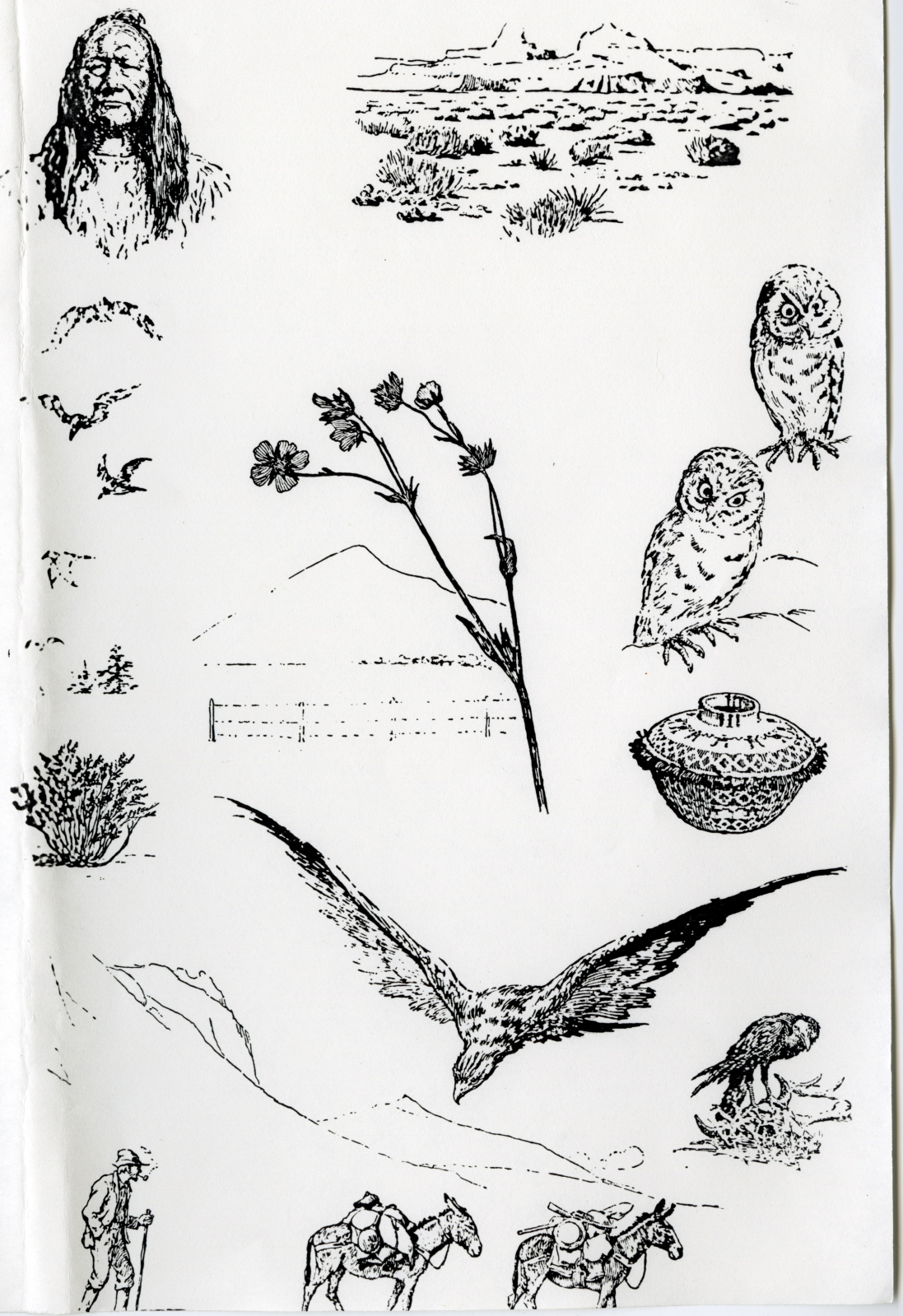
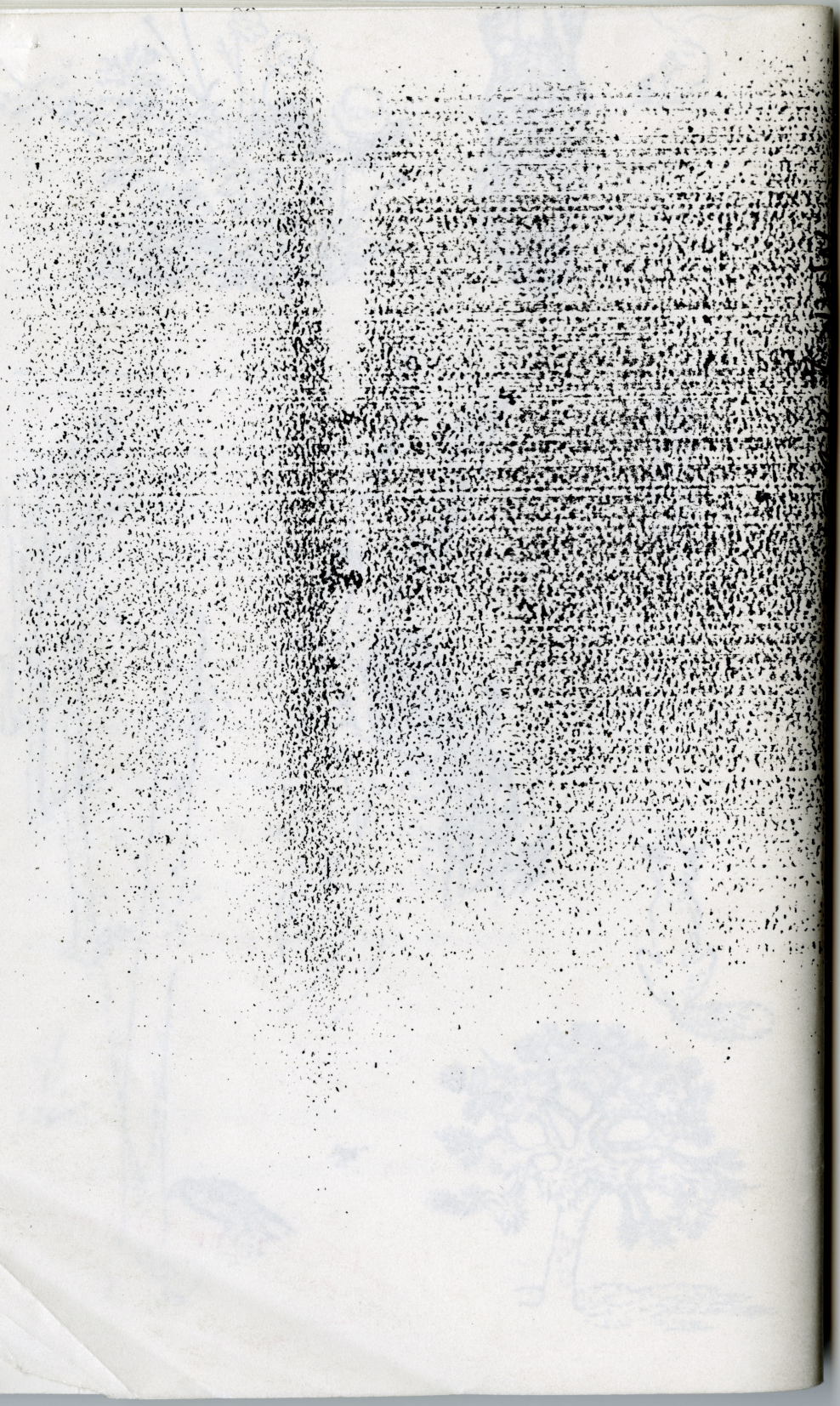
1919 — *Br'er Rabbit and the Tar Baby* (A)
1919 — *Hiawatha Among the Pueblos* (A)
1919 — *New Mexico Folk Poetry* (A)
1919 — *San Jacinto* (P)
1919 — *Santa Fe's Community Theatre* (A)
1919 — *The Singing Dunes of Ensenada Todos Santos* (P)
1920 — *The Crooked Fir* (S)

OVERLAND MONTHLY

1892 — *The Mother of Felipe* (S)
1897 — *The Conversion of Ah Lew Sing* (S)
1897 — *The Wooing of the Senorita* (S)
1899 — *Inyo* (P).
1927 — *Poet in Outland* (A)

MUNSEY'S MAGAZINE

1901 — *The Pot of Gold* (S)
1903 — *The White Hour* (S)

NATION

1920 — *Situation in Sonora* (A)
1920 — *Wanted, A New Method in Mexico* (A)
1920 — *New York: Dictator of American Criticism* (A)
1920 — *Hoover and Johnson: West is West* (P)
1920 — *Cantu in Baja California* (A)
1923 — *Arizona: Land of Joyous Adventure* (A)
1925 — *Artist Life in the United States* (A)
1926 — *Amorousness and Alcohol* (A)
1928 — *Buck and Wing and Bill Robinson* (A)
1926 — *Not to You Only, O Pythian* (P)
1926 — *The Road to the Spring* (A)
1927 — *A'wa Tseighe Comes Home From the War* (S)
1927 — *Native Drama in Our Southwest* (A)
1927 — *Puye* (P)
1927 — *The Colorado River Controversy* (A)
1927 — *The Forward Turn* (A)
1927 — *Women Alone* (A)
1928 — *Americans We Like* (A)
1928 — *I Have Known Poets* (P)
1928 — *In Papagueria* (P)
1928 — *Love Coming Late* (P)
1928 — *Pressure* (P)